



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

April 1997

Fiery Function -Linda Christianson

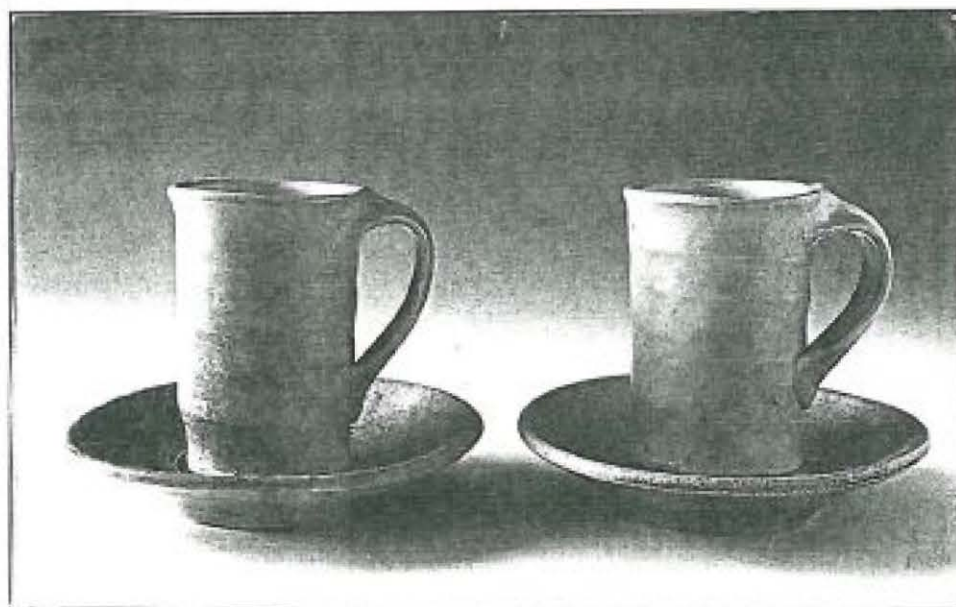
The pots of Linda Christianson remind us of the simple pleasures of daily material existence. Sensory experiences are the essence of the appeal of her work. Christianson confirms this, explaining, "I want the pots in their resting positions to provide a certain enjoyment just in their visual qualities, but I really want them to be used. Employing a cup during the day for a coffee break with a friend, holding and refilling it, then later in the day finding it in the sink, washing it and putting it away; This whole act gives a different reading to the piece."

As a university student in Minnesota, Linda began making pots in the early 70's. Following graduation, she spent a few years at the Banff Centre for the Fine Arts. She moved back to the Minnesota countryside, where she has continued to work for the past 20 years. She lives and works in an 1860's farmhouse.

Linda spends her days making functional pots which are fired in a two-chamber wood & salt kiln. She is associated with a group of potters known as the "Mingei-sota group", a humorous moniker applied to several Minnesota ceramists who practice an aesthetic inherited from Warren MacKenzie via Bernard Leach. These artists share a common interest in making pots for daily use in a fairly direct way.

Yet, if Christianson's work is informed by this long, illustrious line of functional potters, it is not constrained by them. "I see myself coming from a history, but certainly not bound by it. Just as with a family, you can follow the family line back and look at certain physical and emotional characteristics that are hereditary. But when it gets right down to it, you can't be those people, you can't be of the past."

Continued on Page 4



Cups and Saucers Linda Christianson

Editor's Viewpoint

I was lucky enough to be given a ticket to the Lottery for Pottery night. I arrived secure in the knowledge that I would be taking home a pot, but hadn't counted on the gambling fever that swept me. I waited in a teeth-gnashing frenzy for my number to be called, panicking as more and more pieces on my choice list disappeared. I also faced a moral dilemma when the ticket I was holding for someone else (who wasn't there) got pulled in the first ten numbers. Should I pretend it was mine and go for that sushi set, or be honest? Obviously -or I wouldn't be writing about it- I stuck to the straight and narrow. So there I was, morally chaste, but not quite able to still my regrets. I am happy to report that, even though I was pulled near the very end, I still managed to get one of my top five picks.

The potter Beatrice Wood celebrated her 104th birthday on March 3rd. She is an amazing character and is quite the inspiration to me. She started out as an actress, actually living in Montreal for a while (gratuitous Canadian connection), before becoming a potter. She began sketching with the encouragement of her lover, Marcel Duchamp. Later, when she wanted to turn sketches into 3-dimensional objects, she did so in clay.

Incidentally, her affair with Duchamp and his friend Henri-Pierre Roche was the

genesis of Francois Truffaut's famous film, *Jules et Jim*.

Beatrice took her first wheel lessons from Glen Lukens when she was past 40, and later studied with Otto and Vivika Heino. If you've ever read her autobiography, *I Shock Myself*, you know that this is a woman who grabs life by the gonads. She still makes pots, applying the lustre glazes for which she is renowned. She was 88 years old when the Garth Clark Gallery



first represented her work. I'm willing to wager that he didn't expect to be putting on shows of her new work in 1997.

Essentially, Beatrice Wood has led my fantasy life; interesting lovers, a life-long involvement with the arts, a great studio, and fame & recognition when you are old enough to really appreciate it. I will be thrilled if I undergo a tenth of her experiences.

I recently hosted a studio visit from a couple of members of the newly enfranchised Burns Lake Potter's Guild (one of them was my mother). I had a fabulous time pontificating about surface treatment. I took them around the studios in my area and was impressed by their huge thirst for knowledge. The lack of potters in their area makes it very difficult for them to get those little tips that can make such a difference, the things we often see our co-conspirators in clay doing when we casually drop by for a visit. A picture in a book is no substitute for picking up a piece, turning it over and running your fingers over the surface. I came away with a new appreciation for the plethora of potters in Southern BC. Not that, just to be clear, I didn't appreciate you in the first place!

Karen Opas

Potter's Guild of B.C. Newsletter

Email: bcpguild@intouch.bc.ca

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40

Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Linda Doherty; Vice President: Gillian McMillan; Treasurer: Pat Taddy; Secretary: June Macdonald; Directors: John Cloutier, Les Crimp, Fay Hickey, Carol Mayer, Deborah Tibbel, Janet Turpin, Ron Vallis, Laura van der Linde.

Website: <http://www.cwin.com/chome/redhen/Pguild>

Corner Chair

The AGM will be held on Friday, May 2nd, 1997, at 7 pm in Room 269 at Emily Carr Institute. As promised the Annual Report is ready for you to review before the meeting.

This year's agenda will include a special event. It has been many years since service to the guild has been acknowledged with a life membership. We will be giving three of these awards at the AGM. We hope you will attend to help honor the surprise recipients.

A big thanks to Jane and the Board for the extra hours of work it has taken to organize Lottery for Pottery.

Linda Doherty



Nominating Committee Report

The following Board members have one year more to serve in their three year term: John Cloutier, Fay Hickey, June MacDonald (Secretary), Gillian McMillan (Vice President) and Ron Vallis.

The following Board members have two more years to serve in their three year term: Les Crimp, Linda Doherty (President), Deborah Tibbel and Laura van der Linde.

Please note : the above is an accurate statement of time remaining in Board members' terms. Those published in previous issues were in error. We apologize for any confusion this may have caused.

Carol Mayer is stepping down this year but will continue her work on the Book committee. Pat Taddy has completed his three year term and will not stand for re-election. Laura Arpiainen will not be completing her term. All three are thanked for their work on the board. We still need at least one more candidate for the Board. If you wish to be nominated, or to nominate someone else, please call Deborah Tibbel at 822 - 3440 (weekdays) or 733 - 4349 (evenings and weekends).

You are invited to attend the next Board meeting Thursday, April 24, 1997 at 7 pm. You are especially encouraged to attend if you are considering running for the board!

A late nominee, Frank Turco, potter and lawyer, has been nominated for the board of directors.

Summary of Board meeting minutes, January 30, 1997

- Janet Turpin introduced as prospective Board member to complete Laura Arpiainen's term.
- Jane gave General Manager's report, noting that new hardware has been installed, and new software on the way.
- John moved that we should upgrade the POS to a Windows version. Internet and Email are now available.
- Guild will be giving 10% of the profits of the Tozan show to the Tozan society.
- Studio 5 committee recommended installing phone for studio. Guild will pay difference of cost on physical hook-up.
- Reports on Lottery for Pottery, John Leach Workshop, Publications and Marketing.
- Fay passed out copy of re-typed Constitution for editing.
- Put out request for donation of a new printer.
- Discussed having a retreat on June 1st.
- Newsletter will be mailed out on the last Saturday of each month.

The full meeting minutes are available at the Guild Office for your perusal.

Help!

I am interested in building a human powered potters wheel. Can you direct me to someone who has plans or blueprints?

Thanks, Joe.

Reply to: jshamilton@mindspring.com
If you don't have e-mail, send any info to the guild and we will forward it on.

LIFE

a r t

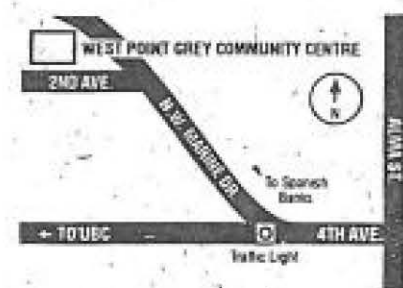
f r i e n d s

You are cordially invited to to attend a benefit for Maureen Wright's cancer treatment. Art and crafts, such as glasswork, ceramics, fine art prints, photography and sculpture have been generously donated by local artists. Wine and appetizers will be served and there are fabulous door prizes to be won. See you there!

DATE: Saturday, April 12, 1997

TIME: 4:00 to 10:00 pm

LOCATION:
THE OAK ROOM
West Point Grey Community Centre
AKA Aberthau
4397 West 2nd Ave.



If you would like to donate a some work for the sale please call Brad MacFayden at 734 - 3248 or Colin Fraser at 872 - 2427. If you wish to contribute directly, cheques can be made payable to:
Maureen Wright Cancer Treatment Fund and mailed to Trish Wright, #515 - 1483, Lamey's Mill Road, Vancouver, BC, V6H 3Y7.

Made In Clay Update:
There are two 10 ft x 10 ft booths available. Call 669 - 5645 ASAP to book.

Linda Christianson continued from page 1

Her jaunty squared-off, rectangular and oval-shaped pots project a nonchalance that speaks of their fashioning. Linda forms them as she would construct work in metal, wood or fabric. She uses the wheel as a tool to give form and surface to the clay, then often cuts the pots apart and reassembles them "out of order". It is this slightly "off-kilter" aspect that gives them their distinctive appeal.

Linda limits herself to a few basic forms - plates, vases, cups, saucers, ewers, and teapots. This narrow range of shapes specifically interest her. "Within that range, once one accepts certain limitations, there's a whole lifetime of exploration to be done. It's like the pianist who plays the same work over the course of her career and yet it's not the same piece at all." She acknowledges her surprise and satisfaction that, after making pots for 20 years, it is still a thrill to make a cup and pull a handle.

Her surface treatment is an understated but eloquent language of subdued colours, and minimalist decorations, much of which happens inside the kiln. "I'm interested in a slip that will misbehave in the kiln but still leave me with an educated guess as to how it will look," she explains. Most pieces are glazed on the inside only, with a light slip applied to the outside. The slip reacts with the wood ash and salt to "sweeten" the surface. The loading of her kiln is also integral to the success of the final pieces, since the way it is loaded affects the look of the final pot.

The presence of Christianson's hands lingers on in subtle traces: fingerprint outlines on edges, digit-furrowed ridges along sides and irregular spouts that could only have been shaped by a particular thumb and forefinger. Although the word decoration implies surface, Christianson hopes that the marks from her tools and hands go much deeper than that. "I'm interested in imparting an emotion, a spirit to these pots," she says.

This article was adapted from a text by Janet McCail, executive director of the Society for Contemporary Crafts in Pittsburgh, Pennsylvania.

Linda Christianson's All Women Anagama firing is August 16 - 26 at the Tozan Kiln site. Cost is \$250 and limited to 20 women. Bring bisqued pots that fire to cone 10, glazes are provided. Contact Cathi at 604 / 929 - 9175 to register.

Any Tozan Society member can drop off pots to be fired at the regular rate.

There is also a 2 week Anagama firing course (June 15 - 28, at \$300, contact Jackson Hirota at 250 / 741 - 2432) and a couple of Norigama firings (May 18 - 25 and August 1 - 8, price per cu. ft., contact Gari Whelan at 250 / 751 - 0860).

Potters for Peace

I have just returned from the travel highlight of my life. This was no ordinary tourist expedition. I went with a brigade for Potters for Peace, an American organization that helps indigenous potters. Co-operatives, individuals and commercial enterprises are assisted to market their wares and helped with

production techniques, equipment building and its use. We also helped create a network of potters in Nicaragua who know each other, show work together and help each other.

We visited many potteries, from the most primitive hand-building and wood-firing set-ups in remote mountains to large commercial city potteries with electric wheels and programmable kilns. The "outback" ones were the most interesting and fun. We watched potters at their work, saw their techniques of burnishing, terra sigillata and slip resist and were awed by their craftsmanship. They were very interested to see what we could do.

It was a good exchange. What we could not do was return the invitations to breakfast and lunch in their homes, or that magnificent chicken vegetable soup cooked on the clay stove at the Duquale co-operative. Nor could we offer them coffee made in our handmade pots and served in our own mugs. I hope to go again.

Alice Hale.

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Annual General Meeting

The Potters' Guild of British Columbia's Annual General Meeting is to be held Friday, May 2nd at 7:00pm
Emily Carr Institute of Art & Design
1399 Johnston Street, Granville Island,
Vancouver, BC Room 269

Guild News

Waiting until Lottery for Pottery was over before writing this column (once again pushing the deadline!), I am very pleased to be able to tell you that it was a great success! Eighty-three tickets were sold, which meant that 20 pieces were left over at the end - until some ticket holders purchased additional pieces for the price of another ticket! Every ticket holder seemed to go home happy with the piece they chose, whether they were drawn first or last! The remaining pieces will be used to raise funds for the book in another format - we are currently thinking about a silent auction at Made In Clay. The final breakdown is still to come, but preliminary estimates put the net revenue from this event at approximately \$6500! Many thanks to all of you who donated the pots to make it happen in the first place, and to those who were able to make it to the event (Josee Duffhues and Lois Romanow came over from Ladysmith that afternoon to be there!). The board and other volunteers (Margaret Hsu, Merle Donner, James Hutchinson) worked extremely hard to put this event together, and of course Carol Mayer's and Tam Irving's emceeing only added to the festivities! Thank you all for your dedication and support!

Included in the mailing of this newsletter is the Potters' Guild Annual Report which includes an abbreviated version of the financial statements. What you have received has been prepared by the Potters' Guild (in consultation with our accountant); a complete set of the reviewed financial statements is available upon request, and will be available at the Annual General Meeting.

As promised in last month's newsletter, this year's AGM will include a special

presentation of lifetime memberships. Be sure to be a part of this ceremony, and to join in the refreshments to be served after the business part of the meeting is completed.

Gallery News

February sales in the Gallery were down marginally from last year's monthly total, although the figure is still greater than our projected sales amount. March's sales to date (with 6 days left) are about 8% less than last March, but the final figure for the first quarter will be at least 3% greater than last year's which represents a good strong start to 1997.

March's exhibit *FIRE & SMOKE*, Tozan Wood Fired Pottery, has been one of our more successful shows, largely due to the collaboration it required with the Tozan Cultural Society. The Gallery is donating 10% of sales to the Tozan Society. The one unfortunate aspect of the exhibit is that only half of the forty-two pieces are for sale, so this will not amount to a very significant donation this time. It is hoped that in 1998, the Gallery will be able to plan for another exhibit of Tozan pieces, an exhibit that Society members will be made aware of well in advance of next summer's firing schedule. Many thanks to Ernest Watkins of Cobble Hill, BC who curated this show from across Georgia Straight - the show is a very powerful representation of Tozan wood fired

pottery! The Gallery looks forward to more cooperative ventures with the Tozan Society in the future!

Being set up next week in the Gallery is *Virtuality*, new work by Susannah Carnie, the Guild's current Studio 5 resident. The pieces in Susannah's exhibit explore "the narrowing rapport that exists between technology and the body. With the body absent, the sense of human vulnerability is addressed." *Virtuality* will continue until April 27th. This exhibit will be followed by Linda Doherty's *Free as a Bird* which is scheduled to open on Thursday, May 1st.

The Gallery's feature artist for March has been Lois Romanow, whose combination of thrown and moulded functional pieces has been very well received by the public. Yukiko Kurata will be the April's feature artist of the month.

Also, in May, the Gallery will be presenting a small exhibit of John Leach's work in combination with his lecture and workshop scheduled for May 23, 24 & 25. The Gallery will be hosting a reception for John Leach on Thursday evening, May 22nd. The pieces will go on display in early May, so come in early...!

Jane Matthews

You're Invited...

to the opening reception of Susannah Carnie's exhibit, *Virtuality* in the Gallery of BC Ceramics on Thursday, April 3rd from 6-8pm.

Gallery of BC Ceramics - Upcoming Deadlines for Submissions

April 15 - Deadline for the next Jury session. If you would like to receive the complete set of guidelines, please call and we'll pop it in the mail for you

June 23 - Submission of work for the July exhibit in the Gallery. All members of the Potters' Guild are encouraged to bring work in for this show. Untitled, but theme of a summer tea party. Work will leave the gallery as it sells (high tourist time) so we will need to have backup stock. Call Jane if you have any questions.

July 31 - Deadline for Exhibit Proposals for 1998. Application forms and guidelines are available in the Gallery or we can mail one to you.

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Just a quick note to let you know that we have the largest selection of pottery supplies in Western Canada and can also order in anything you require.

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Unclassifieds

For Sale:

Electric kiln, Olympic 2827H, Cone 10, 10 cubic feet, six 25" half-shelves. Almost new. \$1500.

(also, am looking for a 6 - 7 cubic foot kiln)
Contact Ronda Green at 921 - 9888.

The Penticton Potters Guild 25th Anniversary Show will be on display at the Art Gallery of the South Okanagan from April 11 until May 25, 1997. The show features the work of past and present Penticton Guild members. Call 250 / 497 - 8030 for location and hours.

Fired-up! Contemporary Works in Clay 13th Annual Show will be held Saturday May 24 and Sunday May 25 from 10 am to 5 pm both days. Fired-Up originated in 1985 with a group of Vancouver Island clay artists and is held annually to show exploratory works in clay. This years feature exhibition of fountains and feeders will have original works for sale by Louise Card, Walter Dexter, Esther Drone, Judi Dyelle, Sue Hara, Robin Hopper, Gordon Hutchens, Martha and Gordon James, Denys James, Friederike Rahn, Laurie Rolland, Kinichi Shigeno and Pat Webber. Location: Metchosin Community Hall, 4401 William Head Road, Victoria, BC or call 250 \ 474 - 2676.

Wanted

Looking for a used electric kiln in good condition (test kiln will do if it fires to cone 6) and a used scale. Please call Scott at 433 - 3095.

Playing with Fire

Ceramic Sculpture and paintings by Zoltan Kiss. From May 20 to June 1 at the Ferry Building Gallery, 1414 Argyle Ave., West Vancouver. Call 925 - 7266.

Tulip Festival & Whatcom Museum

The Surrey Art Gallery is holding a coach trip to the Skagit Valley Tulip Festival on Saturday, April 12 from 8 am to 5 pm. There will also be a visit to the Whatcom Museum of History and Art. Cost of coach fare is \$40, lunch and admissions are extra. To register call 501 - 5566 by April 6.

Wanted Ceramics Visiting Artist

This position will complement instructional resources for the 97/98 academic term with a contract load of 12 hours per week per semester. MFA or equivalent experience. An active studio practice, post-secondary teaching experience and knowledge of ceramic processes and technology required. Courses to be taught include wheel throwing. Application should include CV, personal artist's statement, 20 slides of current studio work and names of 3 references. Applications will be accepted until April 21, 1997 by Alberta College of Art & Design, Human Resources, 1407 14th Avenue, NW, Calgary, AB, T2N 4R3.

Calls For Entry

"Harrison Festival of the Arts" invites you to participate in Art Market 97 located along the beach in Harrison Hot Springs. Booths are 8 ft by 6ft and cost \$65 plus GST for the weekend of July 5 - 6, or July 11 or July 12 & 13. This is a juried craft show. There is a 10% commission on all sales. For entry form write: Art Market 97, Harrison Festival of the Arts, Box 399, Harrison Hot Springs, BC, V0M 1K0 or call 604 / 796 - 3664 or fax 604 / 796 - 3694, email: harrfest@uniserve.com
Entry deadline is April 28.

"The Jean A. Chalmers National Crafts Award" celebrates achievement of national significance in the field of crafts. It honours an outstanding craftsperson through the recognition of a single exceptional work created in the past three years. The Canadian professional crafts community is invited to submit nominations of professional craftspersons. Nominations must include a completed nomination form with letters of support, nominee's current resume, three slides of the selected work, a statement from the nominator describing why this work and this artist have been nominated. To submit a nomination or to obtain more information contact: Ontario Arts Council, Chalmers Awards, 151 Bloor st. West, Toronto, ON, M5S 1T6 or call 416 / 969 - 7450.
Entry Deadline is May 1, 1997.

"Fifth Triennial of Porcelain" juried from slides. Awards include first prize of

approx. US \$ 7350. Contact International Triennial of Porcelain, Secretary's Office, 18, ch. du Pelard, 1197 Prangins, Switzerland, phone or fax 41 - 21 - 801 - 70 - 71.

Entry Deadline is May 1, 1997.

"Vancouver Outdoor Art" June 20 - 22. Juried from slides. contact VOAE, 742 E 4th St., N. Vancouver, BC, V7L 1K2, call 604 / 984 - 6756.

Entry Deadline is May 1, 1997.

"Bellevue Art Museum" seeks artists of the Pacific Northwest, with original work less than two years old, up to 4 entries. US \$7000 in prizes. Contact Bellevue Art Museum, 301 Bellevue Sq., WA, 98004. phone 206 / 454 - 4900 or fax 206 / 454 - 4102.

Entry deadline is May 2, 1997.

"17th Annual International Northwest Art Competition" showcases work of Northwest craftspeople. US\$1500 in jurors' prizes awarded. Juried from slides, works must be for sale. Contact Allied Arts of Whatcom County, 1418 Cornwall Ave, Bellingham, WA, 98225, phone 360 / 676 - 8548.

Entry deadline is May 9, 1997.

"City of Carouge" International Ceramic Biennial Competition, subject is 3 chess men: pawn, king and any third piece of maker's choice. Contact Musee do Carouge, Mairie de Carouge, Case Postale, Ch - 1227, Carouge, Switzerland.
Entry deadline is June 1, 1997.

Workshops

John Calver Weekend Workshop April 12 - 13, 10 am to 4 pm both days at the Richmond Cultural Centre Lecture Hall, sponsored by the Richmond Potter's Club. \$30 for members, \$40 for non-members. Contact Lucille Webster at 604 / 597 - 8992 to register.

Raku Workshop April 19 - 20, 1997. Join Meira Mathison and Sandra Dolph for a woman's get-away weekend on Galliano Island. Bring bisque pots for firing. Cost is \$138 (includes lunch). Call Meira at 250 / 727 - 9463 or Sandra at 250 / 539 - 5814.

More Workshops ...



Workshops, Cont.

"International Ceramics 1997"

Calgary, Alta, May 2,3 & 4. Seventeen international clay artists give demos, panels, & problem diagnosis. Over 25 exhibitions. This is a fun event! Contact Evelyn Grant, Leisure Learning Services, PO Box 2100, Station M (#27) Calgary, Alberta, T2P 2M5. Phone 403 / 268 - 5283 or fax 403 / 268 - 1397.

"John Leach Workshop" Saturday, May 24 & Sunday, May 25. Cost is \$64.40 (includes GST). To register call Shadbolt Centre for the Arts at 291 - 6864, 6450 Deer Lake Ave., Burnaby, BC. Out of towners phone Gillian at 937 - 7696 if you need accommodation.

"Continuing a Craft Tradition" John Leach will demonstrate thrown and altered kitchen pots based on the strength of English Stoneware country pottery. Cost is \$90, workshop held in Victoria, BC, June 7 & 8, 1997. Contact Meira Mathison, Metchosin Int'l School of Art, RR#1, Pearson College, Victoria, BC, V9B 5T7 or call (250) 391 - 2420.

Denys James Studio on Salt Spring: *Awakening the Imagination* -forms, symbols, images June 2 - 6 with Larry Green. Jungian oriented psychotherapist. Multi-media exploration with emphasis on clay. Fee is \$340, includes materials.

Hand building and Low fire, Intro. June 16 - 27 with Denys James. Use clay as an expressive medium -firing wood, soda, saggar, pit and raku kilns. For those new to clay. Fee \$475.

Shifting Directions - rediscovering your creative force. July 14 - 25. Rediscover your beginner's enthusiasm through a variety of creative learning approaches. Fee \$475.

Contact Denys James for dates for weekend workshops and 1997 Mexico workshops. Phone/fax 250 / 537 - 4906

Metchosin International Summer School of the Arts presents:
June 30 - July 11, 1997
Robin Hopper, Glaze and colour
Lana Wilson, Innovative Handbuilding
Les Manning, Form & Process

June 30 - July 4, 1997
William Porteous, Figure Sculpture
Michael Sheba, Raku -Copper matte
Sandra Black, Working with Porcelain
Derek Rowe, Flexible Mold Making

Contact Meira Mathison, RR#1, Pearson College, Victoria, BC, V9B 5T7 or phone 1 - 800 - 667 - 3122.

Ongoing Workshops

Mudslinger Clay Studios welcomes new members to their drop-in studio in Gastown. Membership fee is \$25 with a drop in fee of \$7 for 4 hours. Call 688 - CLAY for information on hours and technical support.

The Port Moody Centre for the Arts announces "The Clay Studio Program" a drop-in program designed for people who have some experience in clay. Tuesday days and Wednesday evenings. Cost is \$30 & volunteer time. Call 469 - 4561 for details on any of the above programs.



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Potters Guild of British Columbia 1997 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

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Phone: _____ Fax: _____

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I/we enclose \$_____

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Vancouver, BC
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The membership is for the calendar year ending in December of 1997